THE DIRECTOR.

No. 15. SATURDAY, MAY 2, 1807.

——————COMŒDIA, *non sine multa*
Laude: sed in vitium libertas excidit, et vim
Dignam lege regi.

HOR.

MY observations on the theatre have produced several letters upon the subject, four of which I have selected for this day's paper. But before I give them to the reader, I shall insert a letter, which I have just received from a gentleman of acknowledged taste and talent, on the subject of the Opera.

Dear Mr. Director,

ALLOW me to pour my grief and indignation into your bosom. For a long

time past nothing had afforded me such satisfaction, as seeing announced for the Opera, the ballet of the SIEGE OF TROY.

AT last, said I to myself, we have done with those everlasting Peruvians and Spaniards, Mexicans and Turks, and all the tribe of the barbarous and Gothic nations, who have hitherto almost exclusively engrossed our *ballets d'action*; at last we shall behold *Deshayes, Moreau, Mesdames Deshayes, Parisot, Prêsle, Craufield, &c.* represent classic personages, and a classic subject: How delightful to the admirer of HOMER, and of VIRGIL!

THE fact is, that I foolishly expected to see this classic subject, *classically* treated; that, like a great noodle as I am, I expected in this our dear England, to feast my eyes on all the elegant and simple grandeur of the Grecian *costume*, and on all the magnificence of the Phrygian attire; that I promised myself the

most striking effect, from the happy contrast between the lofty helmet, the brass shoulder plates, the bared arms and legs of the sturdy European warriors, and the pliant mitra or cap, the loose vest, the long embroidered sleeves and trowsers, &c. of the effeminate Asiatic chiefs. There cannot be the least doubt, thought I, of all these characteristic features of the subject being faithfully represented, now that every manager of a theatre is enabled to acquire in perpetuity, for the moderate sum of two guineas, an inexhaustible store of models for the costume of all classical subjects, by purchasing Mr. Flaxman's compositions from the Iliad and the Odyssey; in which that great artist has contrived to introduce the most correct and chaste representations of Grecian and Asiatic forms of attire, utensils and furniture; the fruits of more than twenty years investigation of all the most interesting remains of antiquity, in Italy or elsewhere. But, alas! how grievous was my disappointment, when, in place of what I had pro-

mised myself, I beheld scenery, and dresses, and ornaments, the tawdriness of which was exceeded by the flagrant violation of all *costume*. Such was my dismay, that I could not bear to see the frippery representation out: but, at the conclusion of the second act (for this ballet, I believe, has no less than five acts) I ran home, vowing never to set foot in the Opera again, until two creditable witnesses should certify, under their hands and seals, that at least the illustrious Greeks, ULYSSES, MENELAUS, and others, concealed in the mighty bowels of the pasteboard horse, no longer issue forth from their lurking place in the corduroy breeches, dirty stockings, and string shoes, in which I had the unutterable mortification of seeing their persons attired, as, one by one, they slid down the rope.

I am,

Dear Mr. Director,

Most truly and faithfully yours, &c

THE next appears to come from a respectable tradesman in the city.

To the Director.

Ludgate Hill,
April 18, 1807.

Respected Sir,

IT is a subject of great satisfaction to me that, in the exercise of your office, you have begun with the Theatres. Being desirous the other day to treat my wife and daughter, and finding that a *moral and sentimental Comedy*, called "LOVER'S VOWS," was to be performed, I settled to be in time, to secure good places in the pit. My son declined the party, as some of his particular friends were to be in the boxes. He therefore joined them at half price. My son, you must know, Mr. Director, is a young gentleman of seventeen years of age, who condescends to assist occasionally behind my counter, till a more eligible situation can be found for him.

You probably, Sir, know the plot of the play. I confess I was a little puzzled by some things I saw, not exactly conformable to the notions in which I had been bred. Yet I said nothing, as I did not wish to disturb a party of *pleasure* by observations, which might appear harsh or perverse. The next day, however, the subject came forward without my assistance. My eldest daughter, just turned of eighteen, began the debate: 'Indeed, Mamma, I was absolutely 'charmed with the *candour* of mind 'which Miss Wildenhaim displayed, when 'she declared her violent and unconquer-'able love for the young curate. What a de-'lightful example when opportunity shall 'offer. Besides, it was charmingly acted. 'I remember when I was at school, our 'Governess bespoke this play for us; but 'it was a country theatre, and the young 'lady seemed *almost as bashful as her lover;* 'which destroyed all the effect of the 'piece.' I was beginning to express my disapprobation of what was said, when my youngest daughter Polly, whose fifteenth

birthday we had celebrated by a plumb-pudding on Tuesday, said she had been quite delighted with the generosity and frankness of Miss Wildenhaim. 'I 'dreamt,' (said she) 'of nothing else last 'night; but in my sleep was making love 'to one of the most *diffident* and *modest* '*young men*, I ever saw.' This was, in my mind, going a little too far: and I took an opportunity of observing that this forwardness was not suited either to their age, or sex; when my wife interfered, and said she could have married much more advantageously, if she could have looked out for herself, and not been obliged to wait till some one should ask her; and that she hoped her daughters would not be kept moping, at the mercy of the men; but come forward with spirit, and provide for themselves.

My son, though he did not seem quite to accord with my wife and daughters, yet expressed his approbation of the spirit of Frederick in going on the high-

way, and insulting the Baron in so noble a way, when he expected to be hanged for the robbery. In point of taste and sentiment, it was in his opinion far more genteel than the *Beggar's Opera;* though he could not help admiring and respecting the *courage* and *gallantry* of Captain Macheath, and the *tender feelings* of Miss Polly.

In short, Mr. Director, I am apprehensive that the Playhouse has done nothing but prepare my boy for the highway, and my girls for a bagnio. After so much care and expence incurred in my children's education, to exchange all my hopes for such dreadful apprehensions, is a grievous and heartbreaking thing to me. Pray, my good Sir, consider whether there is no way, on the stage, of being, at the same time, *merry* and *wise;* and whether Wit and Mirth may not, by some contrivance or other, be made consistent with honesty and virtue; and the stage be thereby made,

instead of an academy for vice, a school of morality. Your early attention to this subject will oblige,

Worthy Sir,
Your constant Reader,
And devoted Servant,

MATTHEW MOODY.

THE day after the arrival of Mr. Moody's letter, I received the following from his hopeful son.

My dear Fellow,

I HAVE discovered that Dad has been writing to you on what he terms the *Morality of the Stage*. I therefore send you a word of caution, not to burn your fingers with any such subjects; for if you meddle with them, depend upon it you will find yourself in the wrong box. When that ease and freedom of conduct, which some people call *Vice and Immo-*

rality, has got possession of all the purlieus and passages of the playhouse, it would be unreasonable to expect morality, or even decency, upon the stage: and, when the neighbourhood of the Theatre swarms with thieves and rogues, nothing could be more idle than to try to deter people from what you call *crimes*, by any dramatic representation. The greatest wit and genius of the present age has placed this subject in so ridiculous a light as to put all attempts of the kind out of the question. Read what Mr. Sneer says in the Critic, and meddle further with the matter, if you dare.

I am, my dear fellow,
Yours, &c.

MATTHEW MOODY, Junr.

THE next is in a female hand; and, if I conjecture right, from one of the *public characters* of the metropolis.

Drury Lane,
April 24.

My dear Director,

THERE are so few of us, who can write or read at all, that you may probably consider a letter from me as a literary curiosity; and notice it as such, in your *Bibliographiana.* My sisters in the trade, it must be confessed, are, generally speaking, the most uneducated of their sex; but no inconvenience attends it, as the gentlemen who are most regular in their devotions to them, are pretty nearly in the same situation.

I LIKE some of your papers, but I am displeased with that on the theatre; and particularly with the slight manner, in which you affect to treat the Play of the FASHIONABLE FRIENDS. I know it was *damned;* but that was by the old fashioned prejudices of the Gallery; and it is no proof that it is not witty or brilliant. There are many other *witty and brilliant things* in this world, that are

very likely to meet the same fate. But this play, my dear unseasonable moralist, has so much tender, not to say *morbid* sensibility in it, and contains such a true picture of *some persons* in fashionable life, that I trust you will be impartial, and insert what I have to say in its favor. I have frequently read scenes from it, at our little funny parties; and both the ladies and gentlemen agreed, that they should have acted just in the same way, in the same situation.

I DON'T say but that there is a little of what people pretend to call *fashionable vice* in the characters and conduct of the piece. But there is no harm done. Mrs. Lovell does not fall a prey to Mr. Dorimant's cleverness; and Mr. Dorimant himself and Miss Rackett are married. So that in any event, the *catastrophe*, as they nickname it, is good.

SURELY you will not deny that Lady Selina, the heroine of the Play, is an example of the most *refined sentimentality*.

Even when she leaves her husband and children in the country, and repairs to town, impelled by her *unfortunate* and ardent attachment for her friend's husband Lovell, she breathes nothing but the sentiments of an exquisite and too feeling heart. And her conversation with Lovell, in the third act, I shall quote as an example of the elegant badinage of a certain class of people in high life; and of the refined *ruse de guerre*, which she employs, when she wishes to awaken in him a mutual affection.

LADY SELINA. Are you not already in possession of the attachment of a female friend, for whom I suppose your attachment such as to make all others indifferent to you.

Mr. LOVELL. What! *the girl I have at Paddington?* Did not care a pin for her the week after I took her:—only just keep a house for her, and give her a drive in my curricle, now and then, *out of common decency.*

LADY SELINA. Hah! and are these the sentiments to which you would have me trust? when you own your infidelity to your wife, *to my amiable friend,* for whom I thought your attachment likely to supersede all others.

Mr. LOVELL. My attachment to my WIFE! Ha! Ha! &c. &c.

And should such Dramas as these, Mr. Director, be driven from the stage by the mob in the galleries?

Forbid it fashion, and forbid it love.

I shall conclude with observing, that this finished specimen of the Drama concludes with an epilogue, proposing the increase of pleasure and dissipation in the metropolis; and, to use the poet's antithesis, that the *woes* of war may be outdone by the *follies* of peace.

I am, dear Mr. Director,
Yours, if you will deserve me,

Flora Londinensis.

The next letter which I shall insert, is, or professes to be, written by a clergyman, in a populous manufacturing county.

Worthy Sir,

A melancholy circumstance has just occurred in this neighbourhood. Two

brothers have been apprehended and condemned for an highway robbery. Though very young, the eldest not yet of age, they are old offenders. I have visited them in prison, and, with much effort on my part, have excited in them a degree of contrition and penitence, which (if their lives should in mercy be spared) *may* produce amendment and reformation. Their father is a worthy and opulent tradesman in the metropolis; not faulty in any thing that I can discover, except his excessive indulgence to these, his only children. He allowed them at a very early age to frequent the Theatres; and they have assured me, with tears in their eyes, that the chief source and origin of their crimes and misfortune, was the representation of the *Beggar's Opera;* which had the effect of familiarizing their minds to scenes of licentiousness, at a period when the impulse of the passions could not as yet be pleaded, in excuse for misconduct. They have told me that the courage and gallantry of Macheath were subjects of ad-

miration and imitation, from their earliest youth; and that they were highly delighted with the judicious change of fortune in the last scene, when the hero, instead of being hanged, was restored to the arms of his Lucy and Polly.

I FEAR, good Sir, these are not the only instances of the kind: and therefore address this letter to you, hoping that in your official character, you will lay this matter before the proper tribunal; and bring the question fairly under consideration, whether any theatrical performances which are of a criminal or questionable tendency, should be allowed to be represented on the stage.

I am, with great esteem,
Worthy Sir, your obedient
And respectful Servant,

JOHN JONES.

I CONSIDER this subject as of much importance; and shall therefore take an

early opportunity of visiting the Theatres, and of devising the most speedy and effectual remedy for the evils complained of. The Editor of the Beggar's Opera admits, "that the characters are 'low and vitious: that the good can de-'rive from it no encouragement of virtue, 'the bad no discouragement of vice." This is true; but I wish it were the whole truth. The historical anecdote of the day, that the success of this Opera caused a distinguishable increase in highway robberies, appears to me both natural and probable. Thus the Author (as others have been since) became an accessary before the fact, to all the robberies and murders which have been suggested by the representation of it. The play is entirely composed of debauched and wicked characters. Every principle of civil and religious order is derided and ridiculed, in every part of it. Vice stalks in the front of the stage; and is applauded and encouraged; while virtue, industry, prudence, and honesty are made the objects of every idle jest, and

of every offensive ballad, inserted in the performance. The young apprentice is taught to admire the perverted spirit and courage, and to covet the vulgar and vicious indulgences, of MACHEATH; thus forming and habituating himself for the society of abandoned prostitutes, and atrocious thieves: while his sister delights in the tender and disinterested love of POLLY; and learns from the examples of her and LUCY, that where so fine a gentleman as the captain, *deigns* to make an attempt on a woman's virtue, resistance is vain and ridiculous.

BIBLIOGRAPHIANA *.

THE middle of the 18th century seems to have been a singularly favorable pe-

* As I shall always reserve a niche, by way of note, in my Bibliographiana, for the insertion of such curious articles as may have been sold at the booksales, that are at present carrying on, I think

riod for bibliographical amusement. Between the years 1750 and 1760 were sold

the present niche cannot be better filled than by the following memoranda.

At Mr. Bryant's sale (which was not concluded when the last article of Bibliographiana went to press) the following works were thus *liberally* disposed of.

	£.	s.	d.
Caxton's Chronicle, by W. de Worde, 1495, the title wanting - -	17	6	6
Bartholomeus de Proprietatibus Rerum, by W. de Worde. First book wanting, but in beautiful condition -	16	16	0
Prince's Worthies of Devon, fol. 1701. A magnificent copy, in Russia -	19	8	6
Milner's Winchester, small paper -	11	11	0
Morant's Essex, small paper, 2 vol. -	15	0	0
Queen Elizabeth's Progress and Processions, 3 vol. 4to. elegant, in russia -	15	15	0
Yvery. A genealogical History of the House of Ivery, &c. portraits and plates, 2 vol. 4to. 1742, *large paper* -	18	18	0

I embrace this opportunity of congratulating my bibliographical readers—not upon the general election—but, upon the delightful treat which they will all have, in the course of the next forty days, by the sale of the library of the

Rev. John Brand,

Late Secretary of the Society of Antiquaries.

Every body knows the avidity and diligence with

the fine collections of Dr. Mead, Martin Folkes, Dr. R. Rawlinson, and the cu-

which that eminent antiquary collected the *black letter:* those who have witnessed the manner in which his draws and shelves were crowded with the productions of such facetious gentlemen as CAXTON, WYNKYN DE WORDE, PINSON, RASTELL, MARSHE, &c. &c. will not be surprised on being informed that upwards of *nine thousand articles,* or more than *double that number of volumes,* are speedily to be disposed of by public auction. (To begin May 6.)

THIS collection, more numerous and miscellaneous than Dr. Farmer's, with abundance of MS. notes by the collector, will, no doubt, afford materials for enriching the libraries of almost all the black lettered virtuosi in his Majesty's united realms. I select the following as a sort of *bon bouche,* or specimen of the treasures which the collection contains.

227 ARNOLD'S Chronicle of the Customs of London, elegant, in Russia, 1521.

242 THE DYALOGUE of Dives and Pauper, by Penson, 1493.

272 England's Parnassus, 1600.

282 A Boke of Fishing with Hooke and Line. A Boke of Engines and Traps to take Polcats, Buzzards, Rats, Mice, and all other Kinds of Vermine and Beasts whatsoever, with cuts, 1600.

454 A Quip for an upstart Courtier; or, a quaint Dispute between Velvet Breeches and Cloth Breeches, &c. 1620.

rious one now about to be mentioned. The three preceding have been already described.

475 A Checke, or Reproofe of Mr. Howlet's untimely screeching in her Majesties Ear. *Black letter.* 1581.

494 A curious Volume, composed by the writers in favor of our Reformation—with Mr. Brand's MS. Notes.

733 Buchannon's (G) Detection of the Duinges of Marie, Queene of Scottes. 1598.

750 A Collection of 18 rare Tracts, published during the reign of Elizabeth.

4849 Hackluyt's Voyages, 3 vol. in 2. 1599.

4850 Holinshed's Chronicles. 1577.

5400 PAINTER'S PALACE of PLEASURE, printed by T. Marshe.

6393 to 6472 A Collection of old Plays, in quarto.

6486 PIERCE, THE PLOUGHMAN'S CREEDE. No date.

As a *striking conclusion,* I subjoin the following.

6479 Pappe with an Hatchett, *alias,* a Fig for my Godsonne, or, crake me this Nutt, or, a Countrie Cuffe, that is, a sound Box of the Eare for the Idiot Martin, to hold his Peace: seeing the Patch will take no warning; written by one that dares call a Dog a Dog. *Rare.* Printed by Anoke and Astile.

THE above sale is by Mr. STEWART, in Piccadilly.

Who has not read of Mr. John Henley, or rather of Mr. *Orator* Henley? so called from his being independent Minister of the *Oratory*, in Lincoln's Inn Fields. This gentleman's library, not so remarkable for the black letter, as for whimsical publications, was sold by auction, by Samuel Paterson, in June, 1759, and the three ensuing evenings. The title of the Sale Catalogue is as follows:

'A catalogue of the original MSS. and manuscript collections of the late Reverend

Mr. John Henley, A. M.

Independent Minister of the Oratory, &c. in which are included sundry collections of the late Mons. des Maizeaux, the learned editor of Bayle, &c. Mr. Lowndes, author of the Report for the Amendment of Silver Coins, &c. Dr. Patrick Blair, Physician at Boston, and F. R. S. &c. together with original letters and papers of state, addressed to Henry d'Avenant, Esq. her Britannic Majesty's Envoy at Francfort, from 1703 to 1708 inclusive.'

Few libraries have contained more curious and remarkable publications than did this. The following articles, which are given as specimens, remind us somewhat of Addison's Memoranda for the Spectator, which the waiter at the coffee house picked up and read aloud for the amusement of the company.

No. 166. God's Manifestation by a Star to the Dutch. A mortifying Fast-Diet at Court. On the Birth Day of the first and oldest young Gentleman. All corrupt: none good; no, not one.

No. 168. General Thumbissimo. The Spring reversed, or the Flanderkin's Opera and Dutch Pickle Herrings. The Creolean Fillip, or Royal Mishap. A Martial Telescope, &c. England's Passion Sunday, and April Changelings.

No. 170. Speech upon Speech. A Telescope for Tournay. No Battle, but worse, and the true Meaning of it. An Army Beaten and interred.

No. 174. Signs when the P. will come. Was Captain Sw-n a Prisoner on Parole, to be catechised? David's Opinion of like Times. The Seeds of the plot may rise, though the leaves fall. A Perspective, from the

Blair of Athol, The Pretender's Popery. Murder! Fire! Where! Where!

No. 178. Taking Carlisle, catching an eel by the tail. Address of a Bishop, Dean and Clergy. swearing to the Pr———r, &c. Anathema denounced against those Parents, Masters, and Magistrates, that do not punish the Sin at Stokesley. A Speech, &c. A Parallel between the Rebels to K. Charles I. and those to his Successor. *Jane Cameron* looked killing at *Falkirk.*

No. 179. Let Stocks be knighted, write, Sir Bank, &c. The Ram-headed Month. A Proof that the Writers against Popery fear it will be established in this Kingdom. A Scheme wisely blabbed to root and branch the Highlanders. Let St. Patrick have fair Play, &c.

Of Orator Henley I have not been able to collect any biographical details more interesting than are to be found in Warburton's notes to Pope's Dunciad.

He was born at Melton Mowbray, in Leicestershire, in 1692, and was brought up at St. John's College, in the University of Cambridge. After entering into orders, he became a preacher in Lon-

don, and established a lecture on Sunday evenings, near Lincoln's-inn Fields, and another, on Wednesday evenings, chiefly on political and scientific subjects. Each auditor paid one shilling for admission. 'He declaimed,' says Warburton, 'against the greatest persons, and occasionally did our poet (Pope) that honour. When he was at Cambridge, he began to be uneasy; for it *shocked him to find he was commanded to believe against his own judgment* in points of religion, philosophy, &c. for his genius leading him freely to *dispute all propositions*, and *call all points to account*, he was impatient under those fetters of the free-born mind'. When he was admitted into priest's orders, he thought the examination so short and superficial, that he considered it *not necessary to conform to the Christian religion*, in order either to be a deacon or priest.

With these quixotic sentiments he came to town; and after having, for some years, been a writer for the booksellers,

he had an ambition to be so for ministers of state. The only reason he did not rise in the church, we are told, 'was the envy of others, and a disrelish entertained of him, because *he was not qualified to be a complete spaniel.*' However, he offered the service of his pen to two great men, of opinions and interests directly opposite: by both of whom being rejected, he set up a new project, and styled himself, '*The restorer of antient eloquence.*'

HENLEY's pulpit, in which he preached, was covered with velvet, and adorned with gold. It is to this Pope alludes in the first couplet of his second book of the Dunciad:

> High on a gorgeous seat, that far out-shone
> HENLEY's gilt tub——

HE built an altar, and placed over it this extraordinary inscription, '*The primitive Eucharist.*' We are told by his friend WELSTED (narrative in Orat. Transact. No. 1) that 'he had the assurance

to form a plan, which no mortal *ever thought of:* he had success against all opposition; challenged his adversaries to fair disputations, and *none would dispute with him:* he wrote, read, and studied twelve hours a day: composed three dissertations a week on all subjects: undertook to teach in *one year* what schools and universities teach in *five:* was not terrified by menaces, insults, or satires; but still proceeded, matured his bold scheme, and put the church and *all that in danger!*' See note to Dunciad, book iii. v. 119.

POPE has described this extraordinary character with singular felicity of expression.

But, where each science lifts its modern type,
Hist'ry her Pot, Divinity her Pipe,
While proud philosophy repines to shew,
Dishonest sight! his breeches rent below;
Imbrown'd with native bronze, lo! HENLEY stands,
Tuning his voice, and balancing his hands.
How fluent nonsense trickles from his tongue!
How sweet the periods, neither said, nor sung!

Still break the benches, Henley! with thy strain,
While SHERLOCK, HARE and GIBSON preach in vain.
Oh great restorer of the good old stage,
Preacher at once, and zany of thy age,
Oh worthy thou, of Egypt's wise abodes,
A decent priest, where monkeys were the gods!
But fate with butchers* plac'd thy priestly stall,
Meek modern faith to murder, hack, and mawl;
And bade thee live, to crown Britannia's praise,
In TOLAND's, TINDAL's, and in WOLSTON's days.
DUNCIAD. b. iii. v. 190, &c.

BROMLEY, in his catalogue of Engraved Portraits, mentions *four* of orator Henley: two of which are inscribed: one by Worlidge 'The Orator of Newport Market;' another (without engraver's name) 'A Rationalist.'

Royal Institution.

Mr. DAVY's *twelfth* lecture *on the chemical phenomena of nature*, was on the his-

* He once set up his Oratory in Newport Market, Butcher's Row.

tory of the discoveries made concerning air. The ancients, according to Mr. Davy, had no knowledge on this subject. Van Helmont, in the sixteenth century obscurely announced several different elastic fluids; but the great development of this part of chemistry is within the last fifty years, in consequence of the labours of Black, Cavendish, Priestley, Scheele, Lavoisier; and the early labours of the British chemists have been proved by the latest investigations to have afforded the most certain indications of the true composition of the atmosphere.

Mr. Crowe's *twelfth* lecture on *dramatic poetry* was a continuation of his subject of English comedies. He animadverted on those which were brought on the stage, and encouraged by the court of Charles II. and he asserted that no English publications exceeded the dramas of that age in obscenity, immorality and profaneness. He excepted from this charge the pieces of Sir George Etheridge, and a neglected play, composed

by Cowley (Cutter of Coleman Street) Mr. Crowe then proceeded to the comedies written in the end of that century, he gave a character of Congreve, and touched upon the controversy between him and Collier: Some information of the stage followed upon this; which he exemplified in the plays of Cibber and his contemporary writers. The plots of those dramatists, he observed, were sometimes defective, in being founded upon foreign subjects; but that, since their time, our comic authors have been more careful to avoid such an impropriety, and by taking domestic stories, to give more interesting representations of life and manners.

The *thirteenth* lecture was upon the subject of FARCE. He described this species of the drama, and shewed, that the earlier Greek comedy was of this nature. He spoke of the difference between farce and comedy, and instanced in the pieces of Foote. He gave a character of that writer, and spoke of the reprehensible

means which he sometimes took to give a stronger resemblance of the persons whom he brought on the scene. In this, the lecturer observed, that Foote was not singular; for Moliere had recourse to similar practices.

THE remaining part of the lecture contained some observations on masques and pastoral dramas, and concluded with a high commendation, of Fletcher's 'Faithful Shepherdess.'

THE *fourteenth* lecture treated of those theatrical compositions which have been translated into English. Mr. CROWE spoke of the different styles of translation, and shewed which were adapted to the closet, and which to the stage. He then characterized the English translations, of Eschylus, Sophocles, Euripides, Plautus, and Terence; and noted some of the English dramatists who have borrowed from them. He proceeded to the moderns; the Italian, Spanish, French, and German theatres; and mentioned what our authors had brought from thence. The

lecture concluded with observations upon the difficulty of bringing foreign comedies upon the stage with success, and pointed out the causes of failure, in some of the attempts which have been made.

Published by LONGMAN, HURST, REES, and ORME, Paternoster Row; J. HATCHARD, Bookseller to Her Majesty, 190, Piccadilly; and WILLIAM MILLER, Albemarle Street.

William Savage, Printer, Bedford Bury.